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The Song of the Stars above Ladywood

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Mythcon 51: A VIRTUAL “HALFLING” MYTHCON

July 31 - August 1, 2021 (Saturday and Sunday)

<http://www.mythsoc.org/mythcon/mythcon-51.htm>



Mythcon 52: The Mythic, the Fantastic, and the Alien

Albuquerque, New Mexico; July 29 - August 1, 2022

<http://www.mythsoc.org/mythcon/mythcon-52.htm>

Abstract

Oh when the Mother made the world, We sang, we sang!

Keywords

Mythril; Mythopoeic; Poetry; The Song of the Stars above Ladywood; Gracia-Fay Ellwood

have classed it with fiction. It may actually be better than "Juniper Hill," but I don't know enough to be sure. "Death Day Celebration" is on a level with "Richard." It is different from most stories appearing in Mythril, and I don't agree with the religious question it raises: that a person has the right to take his own life when he feels he has outlived his time.

As to our conversation //at a recent Inklings II meet// on the three authors: I stated that Lewis writes on the virtue of Faith, Tolkien on the virtue of Hope, and Williams on the virtue of Charity (Love). This is the reason, I believe, that Lewis so admired the works of Williams.

Lewis, in all the books on the reading list, tries to write about love, but with the exception of the Hrossa in Out of the Silent Planet, all he succeeds in covering is Faith. Faith is an outline for love, but is not love itself. Lewis thus never really succeeds, in my opinion, in showing what Joy was, in any but an abstract way. This, I believe, was why he so loved the works of Williams, which are just about all Love.

Tolkien, on the other hand, writes of Hope, which is a more concrete virtue than Faith. The LoTR theme is hope. Without hope, Tolkien's characters would perish. He succeeds in some of his works, in showing love, but (with the exception of Leaf by Niggle) it plays only a supporting role.

Williams is the author of Charity (Love) of the three authors. A good example of this is Descent into Hell...

Stanhope is used to show what love is when used correctly. The Anstruthers, Pauline and her grandmother, show what love can do when used correctly. Wentworth, on the other hand, shows what happens to a person who abuses and corrupts the virtue of Charity. He is destroyed a little more each time he goes against the virtue, and Williams points out that if at any time he would reverse himself, Charity would save him rather than destroy him.

I still think it would be nice if we could have a panel workshop for this

year's convention. We could publish in Mythprint, if Glen agreed, one or two historical events to be changed //fictionally// to create a different world. //You mean, had Harold won at Hastings, would we be speaking Saxon? or other permutations// We could extend invitations to authors living in California to make up a panel, to discuss creating a secondary world based on this change. Those that stay on could comment on any papers any aspiring author or authoress has to submit on the theme.

//The "What if?" theme is a valid and very productive one in fantasy fiction, and the suggestion might elicit many good responses. But why limit it as to subject? True, you would get more of a standard for comparison, but you could also lose anyone not interested in the particular event or events selected. "What-if"ing usually calls for a working familiarity with the period involved. I'd prefer letting those interested choose their own favorite "slice of history." For any Inklings II panel, we might get Peter Beagle, Poul Anderson possibly, but we won't be going in with WesterCon this year. I'd like to see a panel on "Faery vs. the Dark Side" with Galen Peoples, Tatiana Szeftel, Dave Hulan and Paula Marmor and any others interested. with either Gracia-Fay or Glen moderating. At least, these seem to be the people most interested in the question of fantasy mood, purpose, and style whom I have heard. About your classification, which reminds me of Dave Hulan's assignment of sins to Williams novels, it seems largely to hold up. But Lewis' Till We Have Faces is Love all the way through, the false love of Orual for Psyche, the simple love of the peasant woman for bloody Ungit's stone, the love of the God for both sisters, Psyche and Orual--which abundance of images make it for me, the most impressive of his novels. Agreed, there are no formalized "faiths" in LoTR, and love as between Aragorn and Arwen always goes on offstage. But there is love between Frodo and Sam, love even for Smeagol/Gollum. Hope in the mallorn-seed, in the curing of Theoden and of Faramir, in the Scouring of the Shire--hope gives LoTR much of its spirit. Williams and Love--coincidence, exchange--yes, that seems to describe his novels and his Arthurian poetry.--LR//

Oh when the Mother made the world,
We sang, we sang!
When all was young, when all was fresh,
'Fore 'Ressea was ta'en from West,
Our silver voices blent enmeshed--
The heavens rang!

The Sacred Spirit bears us up,
Sustains us all--
We cirk the Field of Arbol 'round
With tunes which make the spheres resound;
And to our own untiring sound,
No dying fall!

Yet silver trumps shall snarl our song,
Our hymn destroy--
When music shall the sky untune,
The Daughter, golden rose in hand,
Shall then pronounce each single doom,
Of joy, of joy!

The Song of the Stars above Ladywood

for Gracia-Fay Ellwood

by J.R. Christopher

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